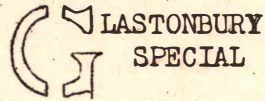


TZING

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THE AGE OF THE GLASTONBURY ZODIAC

-by-

SAM WILDMAN

Mrs Katherine Maltwood, who discovered the Glastonbury Zodiac, believed that it was constructed about 2700 B.C. She argued as follows: representations of the zodiac are drawn with the equinoctial line bisecting them horizontally, so that the point of the spring equinox is at the western end of this line. Nowadays this point is in Pisces, but owing to precession it moves from year to year. In the Glastonbury Zodiac the eye of Taurus, the star Aldebaran, occupies this western position, and this was the position of the spring equinox in 2700 B.C.

However, in 1947 Cyril Fagan, of Dublin, demonstrated conclusively that it is only a comparatively modern convention to begin a zodiacal drawing at the spring equinox. Formerly the custom was to use one of the four bright stars nearest to the ecliptic, Aldebaran, Regulus, Antares and Spica, as a starting point. This "fixed zodiac" system, indeed, has always been used in India, and still is. Aldebaran was the most commonly used of these four stars. In view of these facts Mrs Maltwood's early date cannot be sustained. In passing, Fagan's discovery at once disposes of the problem of the unusual orientation of Mr Philip Heselton's Holderness Zodiac -- everything falls into place when it is realised that this zodiac takes the star Spica as its starting point.

The astronomical method of dating the zodiac thus being seen to be invalid, what other methods are at our disposal?

First, some of the pictures themselves. Virgo, for instance, wears on her head what appears to be a hennin, a structure somewhat resembling a Spanish mantilla; hennins came into fashion in the late Middle Ages, eventually developing into the exaggerated objects worn by the Duchess in "Alice". Sagittarius seems to be wearing plate armour, also late mediaeval, though his pointed helmet is an earlier fashion. The Cancer ship, with its elevated bow and stern, resembles the ships of the Middle Ages, though such ships were also to be found in earlier periods.

Secondly, the substitutes used to replace the "normal" figures. The zodiac-makers had to find something that would do duty for two "air signs" (Aquarius and Libra) and a "water" sign (Cancer). They chose the Phoenix, the Dove and the Ship -- all Christian symbols, representing respectively the Resurrection, the Holy Ghost, and the Church. What more fitting choices could have been made if, as I think, the monks of Glastonbury Abbey were responsible for the zodiac?

Most of the sign Cancer and part of Capricorn are delineated by water-channels or rhines. But the serious draining of the marshes began with the Glastonbury monks in mediaeval times, so both of these signs would have been under water at any earlier period. The climate of 2700 B.C. may, of course, have been drier, but a thousand years later it had become as wet as it is today, and any configurations on the marsh would have been completely obliterated. (Note Redlands -- reed-lands -- Farm near Compton Dundon, just above the level of the old marsh).

By far the greatest part, however, of the lines making up the figures, consists of roads and trackways -- about 70% of the whole. Most roads have hedges, and these can be dated to the nearest century by making counts of the number of different shrubs in

30-yard stretches of the hedge -- number of shrubs = age in centuries. Accordingly, my daughter Angela and I carried out a series of hedge-counts at 200-pace intervals along the roads. We obtained 150 readings; 75 on the lines of the figures, and 75 off the lines as a control. These covered all of Taurus and Gemini, most of Libra, and parts of Aries and Virgo, but none of the other figures, so if anyone cares to continue our work, and perhaps refute it, there is plenty of scope!

Our results were:

Number of shrubs in 30 yards	1	2	3	4	5	6	7	8	9	10	11	12
Number of counts "on the lines"	-	-	-	2	3	2	16	18	15	7	1	1
Number of counts "off the lines"	-	1	2	5	21	15	12	12	4	5	1	-

When the chi-squared method of analysis is applied to these figures, they indicate odds of 10,000 to one against there occurring by chance; which to all intents and purposes proves that the zodiacal figures are real artefacts and not mere imagination. Also, almost all the results obtained from the lines making up the zodiacal figures show that these hedges were there by the 14th. Century, while those from the "controls" include many later ones. We must therefore conclude that the zodiac was indeed set up in the Middle Ages.

Two objections to this spring at once to the mind. First, surely mediaeval cartography was notoriously inaccurate; and secondly, were the monks really capable of the immense amount of work entailed?

Large-scale mediaeval maps were certainly very bad, but small-scale ones, necessary for the administration of the monastic lands, were probably much better. When I was about 12 years old my class was required in a general knowledge examination to draw a street map of the town in which we lived. The results were perhaps not very good, but none of us thought it a particularly difficult thing to be asked to do. Now imagine a 50-year-old villein, who had lived all his life in his village and knew every nook and cranny of it, and could check distances, if necessary, by walking them; surely he would have been able, if asked, to produce a pretty accurate map of the roads and tracks in that small area? Mediaeval people were no less intelligent than ourselves, we must remember.

As for the second objection, the amount of work involved need not really have been very great. Most of the roads will have been there already because they were necessary, and have run where they did because it was convenient. All that was needed was to suppress parts of these "forced" roads, i.e. roads which had to be there, zodiac or no zodiac: the road along the ridge from Collard Hill, past the Monument and on towards Kingweston, the B3151 along the edge of the marsh, and the little lane up the hill from Compton Dundon. These alone do not delineate anything at all; but add the path through the woods at the top of the hill to complete the horn and at once the bull's head is there. One new lane turns a meaningless set of lines into a sitting ram; and much the same can be shown in other figures. Wearyall Hill does not need any alteration, for it is shaped like a fish already.

The foregoing also explains the crudity of some of the figures, as pointed out by some critics, and the substitution of a phoenix, a dove and a ship for the conventional figures of a water-carrier, a balance and a crab. These last were just impossible to produce, given the materials available, so two birds were chosen for the air signs Aquarius and Libra, and a ship for the water sign Cancer.

Now, if the Glastonbury Zodiac only dates from the Middle Ages, is it no more than a mediaeval "folly", and is the work of Mrs Maltwood and such later writers as Mrs Mary Caine on the significance of the zodiacal figures to be dismissed as without foundation? I do not think so at all, but I think that most of this work applies not so much to the zodiac as it now exists as to a terrestrial figure which long predates it. Crookbarrow Hill, or Whittington Tump, near Worcester, is an enormous earthwork, 80 feet high and 210 feet long, which has attracted (I cannot imagine why) almost no attention at all. On the circumference of a circle of $2\frac{1}{2}$ miles radius around it are six mediaeval churches, including one long destroyed. It occurred to me that they might represent a series of sites once used for calendrical celebrations, and this idea was confirmed by finding other ancient sites which fitted (a group of three large round barrows -- in a county where barrows are not common -- at the autumn

OLD TESTAMENT REFERENCES TO CAPRICORN AND OTHER EFFIGIES
IN THE GLASTONBURY ZODIAC

By John Michell

The Glastonbury Zodiac, as defined or rediscovered by Mrs K. Maltwood, serves as a repository for many items of astrological tradition, otherwise unrelated. Some of the figures she outlined on the map are more convincing than others, but the ancients certainly found correspondences between the features of the landscape and forms of gods and beasts, and there is little doubt that in her zodiacal interpretation of the Glastonbury landscape, Mrs Maltwood was "on to something." A striking piece of evidence in support of her, previously unnoticed, concerns her figure of Capricorn, a sea-goat. The horn of this effigy is formed by the ancient linear earthwork called Ponters Ball, a mysterious structure, visible from the road from Glastonbury to Shepton Mallet that cuts through it. The original purpose of Ponters Ball is unknown, but a popular theory that it was used as a jetty for ships in times when there were navigable waterways throughout the Avalon district. Of Ponters Ball, the horn of Capricorn, Ronald Heaver writes in his booklet, "Somerset's Prehistoric Zodiac Circle": "Apart from its significance as part of the symbolism of the Zodiac Circle, this massive earthwork is said to have served a practical purpose as a landing stage for ships unloading cargoes at Glastonbury en route for the seafront at Pylle in days when the sea moors were navigable for a considerable distance into the interior of the Somerset countryside."

THE CONTINUING BIBLIOGRAPHY ON T.Z.s
(continued from T.Z.N.s 1-4):

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Steele, H., "The Somerset Giants", Country Life, 11.1.48. (Can anyone loan your editor a copy of this?).

Collier, Mike, "Geomancy in the Making", Journal of Geomancy, Vol. 3, No. 3, 1979 (A Sussex elephant).

Hamilton, Steve, "Cuffley Zodiac", JoG, Vol. 3, No. 3, 1979.

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Satchwell, S., "The Bolingbroke Terrestrial Zodiac", T.Z.N., No. 5, 1979.

In Brinsley le Poer Trench's recently published "Temple of the Stars" is the following: "In the days when the tides did come in around that area, Ponters Ball would have extended across the narrow part of the Sea-Goat's horns, out into the water, and would have formed a serviceable jetty on either side of the peninsula. In other words there may have been some practical purpose of Ponters Ball." The purpose in quoting these extracts is to show, for a reason that will later become apparent, that the horn of the Capricorn effigy in the Glastonbury Zodiac may once have been a harbour for ships.

In her study of Arthurian legend, Mrs Maltwood observed and pointed out a number of similarities between the landscape covered by the Glastonbury Zodiac and certain scenes in the ritual described in "The High History of the Holy Grail". These are certainly curious, yet even more impressive is the correspondence between the Glastonbury effigies and the Zodiac of the twelve tribes which is cryptically set out in the forty-ninth chapter of Genesis.

This chapter has always been of interest to astrologers, because it relates each of the twelve tribes of Israel to its characteristic zodiacal sign. In some cases the identification is obscure and the opinions of commentators vary, but others are quite plain. For instance, in verse 17 Dan is called "a serpent by the way, an adder in the path, that biteth the horse heels, so that his rider shall fall backward." From this it appears that Dan is Scorpio, and in the Glastonbury

Zodiac the scene is faithfully depicted. The scorpion stings the rear end of the horse in the Sagittarius effigy, and the rider, whose head is at Baltonsborough, is shown in the act of falling.

Most remarkable of all is the identification, uniquely proved in the Glastonbury Zodiac, of the tribe Zebulon with Capricorn, the goat. Sir William Drummond, whose "Oedipus Judaicus" describes the correspondences between the tribes of Israel and the zodiacal signs, writes as follows: "The standard of Zebulon, according to Kircher, ought to have represented the sign of Capricorn After a tedious examination I am inclined to agree with him."

The clue given in Genesis 49, 13 is certainly obscure; and in fact the only possible interpretation is by comparison of this Genesis verse with the Glastonbury Zodiac. Here is the clue.

"Zebulon shall dwell at the haven of the sea; and he shall be an haven of ships."

Ponter's Ball is the horn of Capricorn and it was also, as shown above, a haven of ships, thus confirming Drummond's suggestion that Zebulon is Capricorn. Only in the Glastonbury Zodiac is this connection illustrated. Moreover, the effigy of the ship Argo on Somerton Moor would, in its low-lying position, have been submerged at high tide, when Capricorn's horn rose above the flood, a haven of the sea.

Drummond comments: "The ship Argo is one of the most remarkable of the constellations. It will be found that this ship descends under the horizon when the sign of Capricorn rises."

Many parts of the Old Testament repeat the sacred myths of the Sumerians and there is a legendary connection between Somerset, with such place names as Somerton (Sumer-ton), and Sumeria. The above examples of similarities between the zodiacs of Glastonbury and Genesis further illustrate the existence of an esoteric tradition, once common to Britain and the East.

Books referred to: "The Oedipus Judaicus", Sir W. Drummond, 1811; "The Temple of the Stars", Hon. Brinsley le Poer Trench, 1973; "A Guide to the Glastonbury Temple of the Stars", K.E. Maltwood, 1934; "Feng Shui", Rev. E.J. Eitel, 1873; "Somerset's Prehistoric Zodiacal Circle", A.R. Heaver; "Genesis", Ch. 49.

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THE GREAT BEAR EFFIGY OF WARMINSTER AND GLASTONBURY

By Mollie Carey

Because of the importance of this effigy and the great interest centred around these two towns, I have decided to publish this account of it now, instead of waiting to publish it in my forthcoming book. I have a lot more investigating to do on this effigy, but I have enough to go on for the time being.

Having followed up St Aldhelm's clues it has been pointed out to me that I had indeed "entered the maze of the ancient British Mysteries." Well, more about that in my book. This article is about the bear effigy alone, although I should point out that the lion and dragon are on the same scale as this animal.

The right ear starts just below Semington and follows the road to Trowbridge (The tree by the bridge), past Farleigh, Hungerford and Norton St Phillip, and the left ear turns and goes past Hemington on the road to Warminster, past Frome and so on down to Warminster, past Cley Hill and turns sharply to form the top of the nose at Cold Harbour (well I suppose a bear had a cold nose!). The chin is formed by the main street of Warminster and turns with the road going past Botany Farm and up Cannimore (where there should be a mark stone though I've not found it myself). It is then easy to see how the mouth is formed by minor roads. The leg goes down past Crockerton and then follows the Deverills and turns left at Mere to form the paw. Follow the road right, around the hills, with the hill fort on White Sheet Hill now on your right. This is where the hang gliders gather to soar over the surrounding countryside.

Follow the road past Maiden Bradley (Maiden is an important name on these effigies). The other leg joins up at Brambles Farm and follows the road by the railway, but a bit of the leg is lost here but the inner elbow is formed by the old Roman road and goes down to form the paw by Witham Priory. When I tried to work out where to go next my pen started off by itself and followed a footpath up past Hicks Park Wood and joined the road just before Downs Farm, past Upton Noble and then around the bend

ceilidh, modern jazz, poetry reading, children's art exhibition, talent contest, history of Glastonbury exhibition.

For programme send s.a.e. and 20p to The Festival Committee, Glastonbury Assembly Rooms Trust, Assembly Rooms, High Street, Glastonbury, Somerset.

MOOT '79

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The Ley Hunter magazine is ten years old and celebrating the event in Glastonbury. There was a brief run of earlier issues of T.L.H. in the Sixties, but the present ten-year run of uninterrupted publication was commenced by yours truly, Paul Screeton, in November 1969.

Two moots have already been held, being follow-ons of sorts to the Hereford meeting and picnic organised (or more correctly disorganised) by Paul Screeton and John Michell in 1971. The 1979 moot will be a more ambitious affair and held in The Assembly Rooms, Glastonbury, on Saturday and Sunday, June 16 and 17. There will this time be an admission charge to pay for hall hire and payment towards speakers' travelling expenses and perhaps a nominal fee. Among those giving talks will be T.L.H. editor Paul Devereux, Paul Screeton, John Michell, Tom Graves and Geoffrey Ashe, plus Mary Caine's film of the Glastonbury T.Z. and weather permitting a picnic will wind up the proceedings. The programme begins at noon on June 16.

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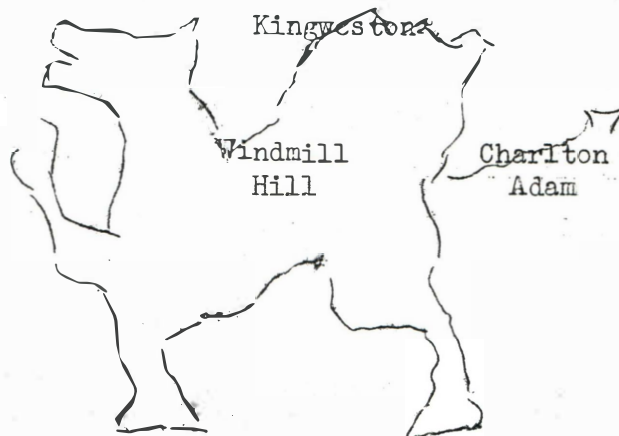
READERS' FORUM.

FROM Peter M. Hughes: When are you going to start a readers' forum? I want to take you to task for encouraging doubts about Junior Technician Satchwell's leonine dragon. The lion and the dragon are inextricably mixed. Think of the story of Sir Percival in the Quest for the Holy Grail. Then in several potential zodiacs you have a St Leonards village or church in the Leo sector, e.g., Harpenden, North Chilterns, Windson Great Park, Ringwood (Hants/Dorset). St Leonard was a dragon slayer (T.L.H. 81, Doreen Valiente). The prime example of all is Glastonbury. That Leo was never a lion! With the wing outline added it bears more than a passing resemblance to the beast on the Welsh flag

At present I am trying to produce a definitive write-up on the Harpenden circle, which has lately revealed more of its secrets to me.

FROM Sam Wildman:

In one of the T.Z.N.s you said you would welcome comments....Here are a few comments you might like to think over. They are only general ones, of course, and don't apply to all the proposed zodiacs.



- 1) Lack of maps so that you can't judge how good the figures are.
- 2) Too much emphasis on place-names, which are often tricky. E.g. one writer interprets Ermine Street as Arm-in-Street, which it isn't; it is Irmenstraet = Highway of the Noble People.
- 3) Some figures (on maps) are unimpressive. Too often Pisces looks more like fish fingers than fishes.

Those are the nasty comments.

- 4) Most of the place-names quoted are in recognisable English, which suits my own late date hypothesis, of course. Surely names from earlier periods would be twisted out of recognition more often than not?

- 5) Why are they always zodiacs? It could be that there are other figures, but single ones, and it's easier to imagine a single figure than 12, in the right order, hence scepticism.

I agree with you that "something is going on", and my own guess is that about a dozen zodiacs will eventually stand up to criticism. Till then, the more the merrier, though many will fall by the wayside. Like leys I suppose: people began by seeing them everywhere, then the statistics boys moved in and seemed to have disproved them; then they had to admit that some were genuine (or at least

that they seemed to be very like what leys would be like if such things as leys could possibly exist).

FROM Nigel Pennick: Nice to see the Edwards piece back in print. We were planning to do it some time this year, but you've enabled us to divert funds elsewhere..... The comments at the beginning will need some alterations, though. Michael Scott is an I.G.R. member in the Cambridge group. He has donated the two Edwards maps to the I.G.R., and they are now here. One is of the Pumpsaint Zodiac and the other of the totally unpublished (and rather unlikely) Llansannan Zodiac in North Wales. They are very large which makes them very difficult to reproduce. Also I'm glad to see another "go" at the Royal Society of Arts over the Maltwood scandal. I have applied twice for the I.G.R. and got the brush-off.....

REVIEW

"THE WELSH TEMPLE OF THE ZODIAC" By Lewis Edwards
Introduction by Paul Screeton (5pages, duplicated,
A4, Occasional Paper No. 1 of T.Z.N. Price 20p + 7p
postage from Paul Screeton, 5 Egton Drive, Seaton
Carew, Hartlepool, Cleveland, TS25 2AT.).

This is a little duplicated pamphlet on one of those enimas in earth known as terrestrial zodiacs. The paper was originally a series of articles by Edwards in the journal Research in the 1940s, and this republication in an inexpensive form by Paul Screeton is to be welcomed. Although I get the impression that at present the interest in terrestrial zodiacs is beginning to wane a little, they contain great interest in that they appear to be nothing less than a geomythical formation in the landscape. Lewis Edwards's zodiac (the title is a little misleading, as at least one other, and possibly two, have been suggested in Wales) was the second to be put forward, after Glastonbury, and is quite different from the most well-known one. Anyway, if you found "Temple of the Stars" or Mary Caine's "Glastonbury Zodiac" interesting, as I did, write off to Paul and get a copy of this pamphlet. You'll find it very worthwhile (and after all, you can afford 30p, can't you?).

-- Vince Russett.

* Review reprinted from "Picwinnard". The extra T.Z. referred to is John Michael's Prescelly T.Z.

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"THE LAMBTON WORM & OTHER NORTHUMBRIAN DRAGON LEGENDS"

By PAUL SCREETON (Zodiac House, £2-35, inc. p&p)

Copies of the above are also available from Paul Screeton. Buy a copy for yourself and one for a friend.

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Donations received recently are gratefully acknowledged here from Steve Satchwell, Elizabeth Gaudry and Peter M. Hughes.

The next issue will include articles by Steve Hamilton and a map of the Bolingbroke T.Z. Anyone else with material which they think will interest readers are urged to send this as soon as possible

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A GIFT OF ACME WATER TO
GLASTONBURY TOR

By JILL BRUCE
(of Bruce Lacey
& Jill Bruce)

In September/October 1978, at the ACME Gallery, London, we had an exhibition about what we had been doing for the previous two years -- experiences, research, performances, rituals -- to do with the mysterious forces of the Earth. The exhibition was called "Earth Forces". It was on for three weeks. We lived in the gallery for four weeks. We put turf on the floor of the lower gallery, and built a tower with a spiral ramp up through a hole in the first floor and out through the skylight, from which we removed all the glass. So the gallery was open to the elements. We had the the autumn heatwave and no rain. Well, rain just once, one early morning when we woke and said, "Oh, let it rain, it's beautiful," and it rained for a couple of hours. Bruce put paper cups on the grass and the drops of the rain made beautiful rain music. He recorded it. The cups were those from which people visiting the exhibition had drunk herb teas we'd given them -- so they contained something of those people. We called the water we collected ACME WATER.

Whenever we go to Glastonbury we collect a container of water from the Chalice Well. We use it in all of our performances/rituals/ceremonies and also take it to other ancient sites and give it to them as a gift from one ancient site to another -- a communication.

We felt we must take ACME WATER to Glastonbury as a reciprocal gift. We sent invitation leaflets to all the people who had signed the ACME visitor's book legibly asking them to join us on Glastonbury Tor at 1-0 p.m. (noon GMT) on May 1 to pour on ACME WATER as a gift to Glastonbury.

May 1 was extraordinary. Incredible rain. I feel all the rain that didn't fall at the ACME fell on us at Glastonbury. About a dozen valiant people braved the rain and joined us. They came from Devon, Berkshire and Wiltshire. We gave ACME WATER to Glastonbury, scattering it over the top of the Tor; it flying in the wind. The Rain eased. We performed a ceremony -- uncereemoniously -- largely under an umbrella as a celebration of the phoenix and its rebirth and the birth of a new year. To me May 1 is the beginning of a new year and we were suddenly surrounded by 100 Yorkshire schoolchildren on a field rip, to whom we imparted information on the zodiac. An area of light appeared over Wearyall Hill and moved towards us. The sun came out. When we went down from the Tor it rained again. We went to collect more Chalice Well water and it was shut. There was no reply from the house we were told to knock at. Perhaps Glastonbury was felling us to use from now on the water from our own well at the beautiful little farmhouse we've just moved into in Norfolk.

We shall send leaflets to all those we invited. It's important that people should meet together at ancient sites.

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THE GLASTONBURY TOR

By JOHN FOSTER FORBES
with psychometric
reading by Iris Campbell

(Previously published in "Avalon",
by J.F. Forbes, being an interpretation of what Somerset revealed;
also in "Giants, Myths & Megaliths")

In all my writings I have constantly laid stress on the fact that this is, and has been for ages, a fallen world; that no kingdom of this earth is at present, other than fallen. There is only one interpretation, therefore, that can be applied to all of these in that the measure which originally marked the potency of each creation in a righteous sense had, by its complete inversion, become much potent in its UNRIGHTEOUS sense.

***** 9.
The first 8 pages were, in fact, printed when the next contribution arrived, but as it is so intimately connected with Glastonbury and also requested by the editor, it appears in this T.Z.N. Also included is a piece on Glastonbury Tor.
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In this respect, Miss Campbell and I visited the Tor to sense what it would tell us, and I wrote down what she was able to tell me as follows:

"Beneath the abbey are remains of vast catacombs caused by natural upheavals. These catacombs are very deep down and it is through these underground channels (which become fire channels) that the magnetic currents of the world flowed. It was by this means that internal combustion was caused known as the secret fires of the earth. It was at a certain period during the time of Atlantis that solidification of the earth's crust came about. It was at that time, too, that these interior electric and magnetic currents were generated, and it is important to realise that the interior fires, which came into being as a result of this generating process, should have remained as true terrestrial fire co-operating in correct measure with that which was separated from the rightful planes of functioning and thus became enclosed and sealed up as they are now. What is important to remember is (as was pointed out in a previous issue of Avalon) that such displacements and irregularities which have come about macrocosmically in a terrestrial sense have also found their counterpart in a microcosmic sense --for the fallen fires have also become sealed up within human creation.

"Now the Glastonbury Tor is raised over an epicentre of magnetism and that which is located there is continually churning up underneath. Consequently, this erratic motion sets up a discord and causes disturbances and runs along the channels with which this centre is linked. There are five of these channels connecting with the east, north, south, west and south-east, and it is the south-east which has never at any time been tampered with and it is a source of energy that has never been tapped. The others at times make contact elsewhere and so have been impaired.

"The contemplative order of monks drawn to this ancient site of Glaston -- knowing as they did of these terrestrial-cum-celestial mysteries -- made it their life's work to pray for the peace of the world. This they did by projecting their thoughts to the seething underworld and by this means were able to release some of the fallen elementals of air who, having fallen from their true sphere, were imprisoned and had become destructive and evil in nature, being out of their element, for the Fire of Air is not the same as the Fire of Earth. It should be known that only by the release of these elemental powers and their reinstatement to their rightful sphere can peace ever be restored to earth. The quarrelling that goes on beneath is profligous. This is the causative factor which occasions so-called acts of God, catclysms such as earthquakes, etc., which are not acts of God at all."
